

"Follow the Rising Sun of Victory"
CANADIAN
DIGEST
MOVING PICTURE

Vol. 23, No. 13

TORONTO 2, CANADA

July 25th, 1931



**HAVE
FELIX, BILL, TOM,
& EDDIE
GONE NUTS?**

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

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Subscription: \$5.00 yearly

Telephone: Trinity 1481

Cable: Ontocanada

Published by Canadian
Moving Picture Digest
Company, Limited

259 Spadina Ave. - Toronto

RAY LEWIS

Editor and Managing Director

Vol. 23, No. 13

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Victory



WE HAVE heard the world's greatest playwright, William Shakespeare, inquire "What's in a name?" and answer this same query by adding "That which we call a rose, by any other name, would smell as sweet!"

It is not the case of which came first, the chicken, or the egg? For we have every reason to believe that roses bloomed before they were so named; and that it was the beauty of the rose, its perfume which suggested the name by which this flower is known!

Now that we mortals have attached names to certain forms, we find that these names belong to the objects which they represent; and that "Everything is in a name," when the name is euphonious and synonymous!

The British films, named, The Victory Group, could not have been more aptly, nor more wisely named, for in every sense, the word Victory belongs to this British Film Victory, an achievement, not only of production, but of distribution, and an achievement of exhibition also, for several of The Victory Group's product have already been presented at many theatres, in Great Britain, in the U. S. and in Canada; and have been accorded a popular reception, by the press and by the public.

When one reviews the colossal battle which the British Film Industry has passed through to its present development, one no longer is amazed that Fame and Fortune, that Success, crowns the highest peak, of the farthest away and highest mountain; which upon approaching recedes and recedes. To reach this mountain, to stand face to face with Victory, leaves with us the Laurel Wreath of Accomplishment; and perhaps a feeling that it was not so difficult after all!

But it was difficult, one of the biggest jobs Britishers had to handle, with an Empire in co-operation; and many victories, co-ordinating themselves for The Victory Group, which means the exhibition throughout Canada of twenty-four British Films, as good as the best; and exploited like the best.

Mr. Peter White's Report contained a statement that "little real effort has been made to promote the distribution of British Pictures in this country." This statement did not include efforts made by The Digest and the general press throughout the Dominion. It referred, as we interpret it, to the distributing units here; and may we take this opportunity to advise British producers that now that we are off to a good start, that we must keep up the pace, we must never relax, we must be persistent, and as progressive, as extravagant in our productions, their publicity and exploitation accessories, as the American Film Industry has always been.



RALEIGH



RAY LEWIS

PRESENTS

ALTHOUGH this issue is a special British number, we cannot refrain from making some comment in connection with the Metro-Goldwyn-Mayer organization, whom exhibitors will note as not having been named as a party to the Combine.

In one of the M-G-M advertisements, this organization asks the Trade press editors to "mention names" in connection with product which is outstanding. It is a direct challenge from M-G-M, which this company can afford to make without any possible fear of being "let-down." If all the product released in the Industry measured up to the M-G-M product, Ireland would not only be the "bit of heaven" sung about, but Show Business would also be termed "heavenly."

History in our Motion Pictures has revealed several trademarks at the top of the ladder, in the matter of quality pictures, at different times. Several years ago the Paramount product was the big trademark, First National held a leading position for several seasons, Fox and Warner also had their first place, and among the smaller companies Columbia took a leap forward and invoked attention by the quality of several of its pictures produced. Universal also came in for First place money, but Metro-Goldwyn-Mayer has held the lead for the longest period; and is still forging well ahead of all other trademarks. It is for this reason, that The Digest wishes to call this Trademark to the attention of the British producers.

WHERE are all the promises of larger returns, etc., etc., which the Canadian shareholders of Famous Players were going to receive, when they exchanged their Canadian shares for Paramount-Publix shares?

The increased dividend as promised, has not materialized. The diversified holdings all over the world, evidently are not such an advantage, for it is now alleged that Paramount-Publix will pay their next dividend in stock!

Meanwhile this announcement has not helped to lift the Paramount-Publix stock from its toboggan impetus!

The Financial Post reports, in its issue of July 25th, that "Paramount Publix Profit Shows Drop. The Consolidated net profits, after all charges and taxes for the three months ended June 27th last, at \$2,225,000, which is equal to 70 cents per share on 3,178,312 shares outstanding. This compares with \$3,606,000, or \$1.21

per share in the corresponding quarter of 1930, and \$3,515,000, equal to \$1.12 per share in the first quarter of 1931.

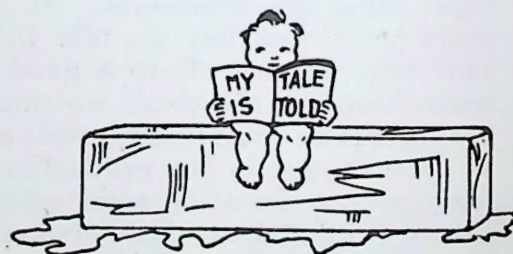
"Earnings for the first six months of 1931, after all charges and taxes, totalled \$5,740,000, as against \$8,440,000 in 1930, or a decrease of approximately 32 percent."

THE TORONTO GLOBE, of Monday, July 27th, reports an interview with Mr. J. P. Bickell, in which the Vice-President of the Famous Players Paramount Publix-controlled company, is quoted as stating that *Famous Players welcomes any prosecution.*

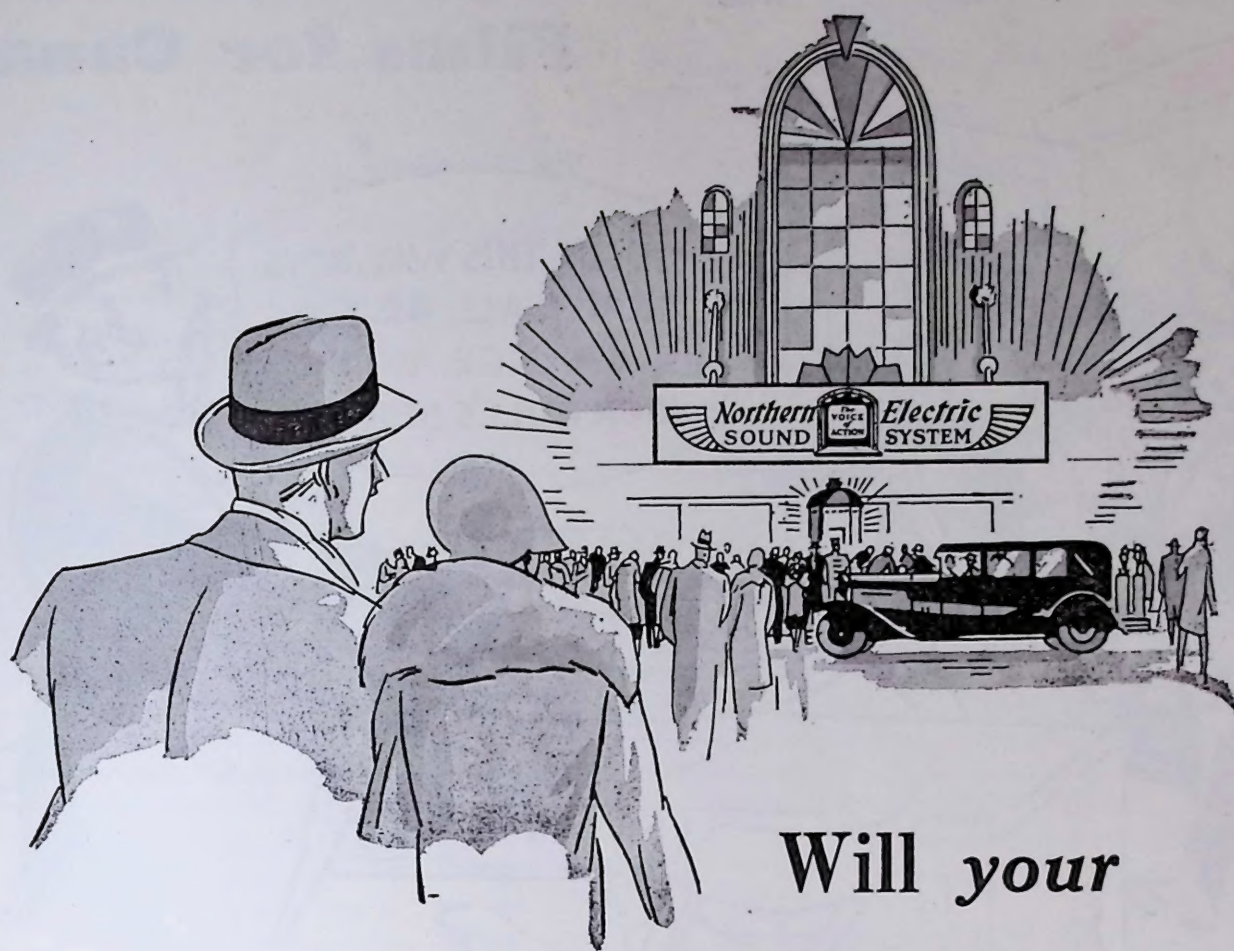
"That the Famous Players Corp. would welcome prosecution under the findings of the Royal Commission conducted by Peter White, K.C., was the opinion expressed by J. P. Bickell, Vice-President of the Corporation." Mr. Bickell is further reported as saying, "If it is the policy of the Hon. Mr. Price, as stated in the press, to investigate thoroughly the possibility of securing a conviction of the Famous Players upon any of the counts set forth by Commissioner White in his report, before embarking on the expensive process of a prosecution, such policy will be welcomed by the present management of the Famous Players Corporation."

The public do not look upon the decision of the Hon. Mr. Price as "his policy," but a performance of a public duty! and the fact that Mr. Bickell states "Its directors believe that no such prosecution could succeed, inasmuch as they are advised by counsel that neither in equity, nor in law have they been guilty of any offense against the patrons of their theatres, or the owners of competitive theatres," may not prove as convincing to the public, who recall that there were at least five Famous K.C.'s presenting arguments to convince Commissioner Peter White that there was no Combine, etc., etc.

Mr. J. P. Bickell is a clever business man, this does make him a profit, but NOT A PROPHET.



Community Theatres of Canada Ltd., now being incorporated with Oscar Hanson as General Manager.



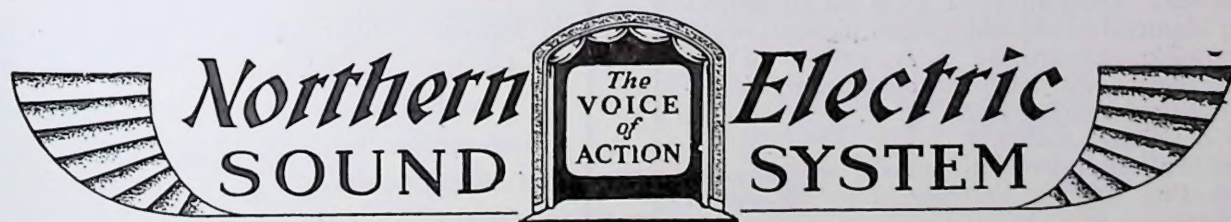
Will your theatre pass the *Voice Test?*

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Western Electric in U. S. A.

John Bull Rises to the Occasion Quality and Quantity in British Films for Canada



Big British Films at Theatres

The Standard of Montreal, reports in its July 11th edition, "The Empress Theatre has the distinction in Montreal of showing British pictures, whenever possible, and starting today, patrons of this popular theatre will have the opportunity of seeing a really delightful British production entitled, "London Calling" with a galaxy of British stars."

Another report from this same publication announces that "Young Woodley" tops big bill at Outremont.

Successful French Talkies

French talkies have made an unusual success in Canada. Thirty theatres in the Province of Quebec have been showing French films, consistently, with French dialogue, and have, like the British picture, demonstrated with figures and facts that "it can be done," not only profitably, but exceedingly well done!

Hamilton Spectator: "There is a strong patriotic sentiment in this country and a predilection for British ideals."

Follow the Rising Sun

THEATRE OWNERS will have an opportunity, by the Victory Group presentation of 24 British pictures this week, to become convinced that there will be no shortage of quantity in respect to British Films, available for distribution throughout Canada, and that the quality of these pictures will be in accordance with the quality demanded by their patrons.

Never, since Motion Pictures have been introduced into Canada, has there been such a coast to coast publicity on the subject of Motion Pictures; and as a feature throughout this screen talk, there has been a million-dollar public interest tie-up, for the presentation of British pictures.

It appears that all an exhibitor has to do now is to book the Victory Group; and then inform his patrons that he is among the first of the Canadian exhibitors to book British pictures, the pictures which the Government, the press, and the people of Canada have been demanding.

It looks like profits on a "silver platter" for Canadian exhibitors, who simply have to follow The Rising Sun of a British Film Prosperity, which has already become fact, and not fiction; throughout the British Empire, and wherever the British Film has had an opportunity to prove its worth.

Four thousand exhibitors, members of the C. E. A., in the Annual Report of December 31st, 1930, of this Association, stated, "the freshness of the British picture saved the industry from a very bad slump."

"Variety," in its issue of May 20th, 1930, stated, "British-made Talkies beating out U. S. films in England by 50 per cent in gross."

"The Halifax Mail," in its issue of Friday, July 3rd, states, among other flattering tributes to "A Warm Corner," with Leslie Hensen, one of the Victory Group features, that it is "one of the season's hits at the Casino Theatre."

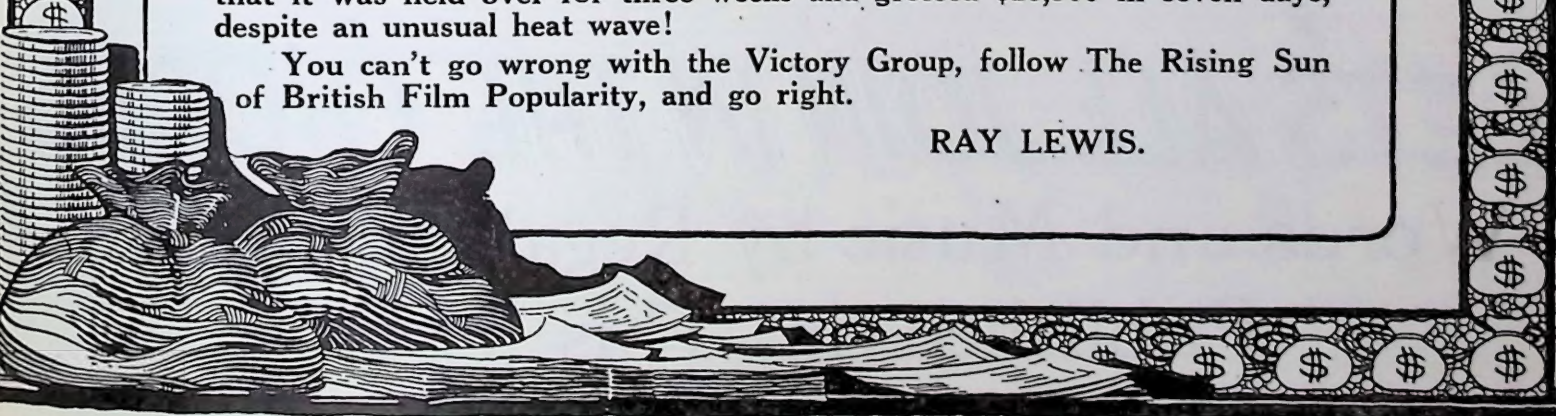
Another feature greatly acclaimed is "Dreyfus," whom the die-hards have judged as big enough to road-show.

Then there is "Plunder," which was selected for the Gala Performance, London, the pick of at least fifty British selected films, a mystery comedy-drama, which your editor has acclaimed, "A perfect picture of its kind."

Jimmie Lynch, of The Tivoli, Toronto, who played "The Speckled Band," called it very good, and Mr. Walton, of the National Theatre, one of Toronto's leading independent houses, has repeatedly broken records of his house with the British films he has played. "Chance of a Night Time," with Ralph Lynn, was such a success at the Plaza, Piccadilly, London, that it was held over for three weeks and grossed \$28,500 in seven days, despite an unusual heat wave!

You can't go wrong with the Victory Group, follow The Rising Sun of British Film Popularity, and go right.

RAY LEWIS.



CHORUS

hap - py days are here again

that's the **THEME SONG** of

CANADIAN EXHIBITORS

WHO PLAY

"THE VICTORY GROUP"

LET'S ALL JOIN IN THE CHORUS

Words and Music by Regal Films Ltd.
Published in This Issue

The Story of B. I. P.

As Related by FREDERICK STANLEY REVELL,

*British International Pictures Ltd.,
Canadian Representative.*

IN 1925, serious concern was evinced, in political and industrial circles, at the virtual monopoly of the screen enjoyed by America. This monopoly, it was realized, meant a direct loss to the British Empire of millions of dollars a year. It was also having this indirect effect, that while American ideas and commodities were being continually advertised throughout the world, and particularly throughout the British Empire, injury was done to British prestige and British Trade by the fact that they did not enjoy such advertising.

So seriously was the matter regarded that it was taken up by the Federation of British Industries, the representative organization of the leading manufacturing industries of the country. Recognizing the disabilities under which our film producers were working at that time, the F. B. I. inaugurated a campaign to secure statutory protection for the British Film Producing Industry. In April 1927, the Government introduced the Cinematograph Films Act which was passed ultimately on December 22nd, 1927. By the terms of this Act, cinemas were called upon to include in their programmes a proportion of British films rising to 20 per cent., which film renters were required to obtain a similar percentage of British films for distribution. It is safe to say, that, but for the long-continued, intensive effort of the F. B. I. using the resources and power it possesses, the Cinematograph Films Act would not have been passed.

British International Pictures Ltd., came into being as an immediate response to the wishes of the Government and the F. B. I. (implied in the Cinematograph Films Act) that the British film producing Industry should be re-created on a scale enabling its influence to be felt not only in Britain but throughout the British Empire. It was, in short, the first serious effort to organize a British film-producing organization capable of becoming an international force in the film business and worthy, in its scope and dignity to rank with the great concerns in other industries and in other countries. British International Pictures Ltd., was founded by its present Chairman, Mr. John Maxwell, and commenced business on March 31st, 1927, with a share capital of 50,000 pounds. To-day, with its numerous subsidiary companies, it represents an aggregate of share and loan capital of nearly 5,000,000 pounds.

The arrival of the talkies presented Britain with a wonderful opportunity to produce films of excellent entertainment value, comparable to the finest made by any country in the world. The opportunity thus presented was fully grasped, and it is generally agreed that such productions as:—

"ATLANTIC"
"YOUNG WOODLEY"
"MIDDLE WATCH"
"MURDER"
"W PLAN"

which were produced at Elstree, by British International, compare favourably with the finest films produced last year.

Our plans for this year are the most ambitious in the history of our company. Stars under contract include Joan Barry, Muriel Angelus, Dorothy Bartlam, Jeanne Stuart, Maria Lynd, Dorothy Boyd, Molly Lamong, Madeleine Carroll, Margot Grahame, Celia Glyn, Betty Annan, Dodo Watts, Harry Wilcoxon, Godfrey Tearle,

Harry Kendall, Lupino Lane, Percy Marmont. The popularity of these stars is now firmly established, and will increase with each succeeding release.

Directors under contract include Alfred Hitchcock, producer of "Murder," recently released, "Skin Game," and his new production "Rich and Strange" is now in course of production. Thomas Bentley, who directed "Young Woodley," and has just completed "Keepers of Youth," E. A. Dupont, director of "Atlantic," which was shown with great success throughout the Dominion. Norman Walker, producer of "The Middle Watch," and "Uneasy Virtue," to be shortly released. Victor Saville, director of the "W Plan," Anthony Asquith, producer of "Tell England," and now directing "Carnival." Milton Bosner, who directed "Dreyfus," based upon the famous treason case. Cecil Lewis, who is at present directing "Carmine," which is the most costly British production ever undertaken.

The company's studios are located at Elstree, which is 22 miles from the centre of London, and are fully equipped for recording talking pictures by RCA, Phonograph apparatus and with Western Electric Recording apparatus. It is worth noting that the arrival of sound films enabled British International Pictures to establish two records. Besides being the first British Producing Company to undertake the problem of making talking films, the Company led the world in embarking upon multi-lingual talkies. Picture producing at Elstree commenced on a large scale in December, 1927, when British International Pictures Limited, which had been a private company until then, received its first capital from public subscription, and from that time has been carried on continuously. While the Company has had as many as seven pictures in simultaneous production, its normal activity is to have four or five pictures in the making at the same time. The total number of talking pictures produced since the inception of the Company is 56. The schedule for the current year is 30 features, in addition to multi-linguals and shorts.

FACTS ABOUT B. I. P.

No. of employees at Elstree, excluding artists....	600
No. of artists or extras employed at Elstree in year ended March 31, 1930	14,344
Employees of Wardour Films Ltd. (B. I. P. distributors) ..	185
No. films produced at Elstree	56

British International Films are now shown in every civilized country in the world, and have played to very excellent business wherever they have been shown in Canada.

I am absolutely convinced of the great possibilities and future market for the right type of British Films in Canada. The results up to date on the above British pictures that have been released fully prove this fact.

I also believe Canadians are intensely interested in Great Britain, our mode of living, traditions, thoughts and ideas. What greater opportunity have we than by filming ourselves, bringing to Canadians the Old Country as she really is, through the medium of British pictures? On the other hand, we in Great Britain are just as eager to see Canada and anxiously await productions that truthfully and entertainingly portray Canadian life and scenery.

Toronto Theatres

LOEW'S—Manager Jules Bernstein—Marion Davies and Leslie Howard with Kent Douglass in a Metro-Goldwyn-Mayer production, "Five and Ten." John Rarick, Richard Bennett, enveloped in his business affairs, neglects his wife and family. The wife, Irene Rich, notwithstanding all her money, is unable to become one of the "Four Hundred" of New York. Tired of being left alone, she accepts the attentions of a fortune-hunter, Von Eltz, whom she plans to elope with. Marion Davies, the daughter, falls in love with Berry Rhodes, Leslie Howard, one of the bluebloods of society. Although Berry loves Marion and plans to tell his fiancée of the way things stand, he asks Marion not to say anything for a while. Enraged at the accusations of Berry's former sweetheart, Mary Duncan, that Marion has bought Berry with her money, Marion tells everything, and Berry not understanding, and waiting for no explanation, marries Mary. They meet a year later, and realizing that they still love each other, decide to run away. Marion's brother, Kent Douglass, learning of this, and also discovering that his mother is eloping with Von Eltz, commits suicide, and the family are brought together at his death bed. They take a trip to Europe to forget, and to start life anew; and Berry tells Marion that his wife has given him a divorce, and that he will shortly follow Marion. A society drama, written by Fannie Hurst and directed by Robert Z. Leonard.

UPTOWN—Manager Tom Daley—"Up for Murder," a Universal film with Lew Ayres and Genevieve Tobin. Lew Ayres, a cub reporter, falls for Genevieve Tobin, society editor of the paper, when he is ordered to escort her to a ball. He has a fight with the publisher of the paper when he happens to find out that Miss Tobin is his mistress. During the scrap the publisher trips and is fatally hurt. Ayres gives himself up to the police,

but declines to give any reason for the supposed murder. He is practically convicted when Genevieve goes to court, and explains the whole situation to the satisfaction of all concerned, whereupon Ayres is freed. Miss Tobin gives a very convincing performance and as usual handles her role remarkably well. Ayres holds his own in the part of the reporter. Directed by Monta Bell.

TIVOLI—Manager Jimmy Lynch—A Paramount Picture, "The Night Angel," featuring Nancy Carroll and Frederic March. Allison Skipworth, owner of a disreputable cafe, is sentenced to two years prison, through the work of the prosecuting attorney, Frederic March. March becomes interested in the daughter, Nancy Carroll, and gives her the alternative of becoming a nurse, or going to the reformatory. Nancy becomes a nurse, and although March becomes infatuated with her, she repulses him. On the eve of her mother's release, March, realizing that he loves Nancy, goes to the cafe, where he is drugged by Biezl, who also loves Nancy. Taken care of, by the girl, during the night, they are found together by Biezl and a fight ensues. March is forced to kill his opponent in self-defense, and the usual trial scene is again utilized, when March is acquitted on the evidence of Nancy. Directed by Edmund Goulding.

IMPERIAL—Manager H. V. Knevels—"Women Love Once," a Paramount production with Paul Lukas and Eleanor Boardman. Paul Lukas, a commercial artist, is sent to Paris to study art, by a wealthy woman. Returning home a changed man, he lets his wife support him on the small income she earns by dressmaking. To test him, his wife tells him that she has been unfaithful, and when he does not evince any interest, she rushes out of the house, followed by her small child, who is struck by an automobile. The child recovers, and they plan to get a divorce, only to have their plans shattered when the child dies. They are reconciled. Directed by Edward Goodman.

SHEA'S—Manager Jerry Shea—"Annabelle's Affairs," a Fox comedy with Jeanette MacDonald, Victor McLaglen and Roland Young. It is the story of a young girl who is married to a man whom she has not seen since their wedding night. It is directed by Alfred Werker.

Canada's Projection Equipment Headquarters

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If it's for a Theatre, and of proven worth, we have it!

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

What the Press Has To Say About "Victory Group" Pictures

"A GREAT MEMORIAL.

"TELL ENGLAND." — *Princess Theatre.* Directed by Anthony Asquith. With Fay Compton, Carl Harbord and Tony Bruce.

This is a picture which many Canadians have waited a long time to see. It tells the undying story of Gallipoli—the story of a glorious failure, of a heroic sacrifice—through the experiences of the two chums of Ernest Raymond's splendid novel, "Tell England," who share together in that ill-starred adventure which proved so costly to British arms, but which will remain indelibly inscribed upon the annals of heroic achievement. The producer of "Tell England" has indeed told the world a thrilling and impressive story. This picture is a dignified and vital memorial to those who laid down their lives at Gallipoli, as well as a striking example of the high quality of the British film of today.

Not alone in the detail—which is wonderful, and for which the authority of the British Navy and Army departments is guarantee, as well as the word of Sir Ian Hamilton, who plays in the film the precise role he filled in the Gallipoli campaign—but in its utter absence of heroics, in the quiet but grim spirit of determination that suggests itself so vividly from the beginning of the campaign to the withdrawal—(by the way, it seems a pity that this part of the film was eliminated, for purposes of compression, since it is the logical and dramatic finale)—and in the quite extraordinary realism of the fighting scenes, "Tell England" must be accorded by all impartial observers a place with "Journey's End" and "All Quiet on the Western Front." It is, indeed, in some matters an achievement beyond either of those memorable pictures.

* * *

The alternation of scenes that show the cumulative effect of the campaign upon the two strikingly dissimilar youths—the one high-spirited, highly strung, daring; the other calm, stolid, but steadfast always—and the manner of that campaign serve to keep the attention of the spectator fixed upon the influence of war as war. The enthusiastic landing of the Anzac troops and later the ghastly sacrifice at Sedd-el-Bahr are depicted with a dramatic simplicity that never loses sight of realism and never sacrifices truth for melodrama.

The photography is splendid; the acting is notable for its effective restraint at all times; the drama moves

HANDLING BRITISH FILMS



DEWEY D. BLOOM

Appointed by Henry L. Nathanson, General Manager of Regal Films, Ltd., to head the new British Films Division of that company. Mr. Bloom has always been identified with programs of success, and is following this tradition with "The Victory Group" announced in this issue.

BRITISH FILMS

"Canada is British, and this generation desires that those who succeed may also regard it as the highest honour and privilege to be citizens of the World's Greatest Empire. Let the pictured story familiarize old and young with the life that is British in the Motherland, and the Empire at large. Canadians and British history, and thought and ideals, and representations of current life furnish themes of infinite variety for the screen artists.

Let us have more Canadian and British films."

—*St. John Telegraph Journal,*
N. B., July 9th, 1931.

with impressive dignity towards its inevitable close; and one leaves the theatre feeling that something really great has been accomplished at last to preserve in pictorial form the memory of a magnificent adventure."

—S. MORGAN-POWELL,
Montreal Star.

"BRITISH FILM HAS PLENTY OF LAUGHS

"A Warm Corner," Featuring Leslie Hensen, is One of Season's Hits at Casino Theatre.

Pictures of the calibre of "A Warm Corner," featuring Leslie Hensen, are of the type that will promote Empire trade in the matter of films. Let the British studios keep up issuing such entertaining offerings as this picture which opened at the Casino Theatre yesterday, and undoubtedly Canadian theatregoers will welcome them with open arms. Here is a far-fetched plot and characters, yet set into natural surroundings. Here almost every word is made to carry a subtle meaning, and by the far the greater proportion bear with them a chuckle. A fair share command uproarious laughter.

Hensen adopts different tactics in provoking mirth from the majority of comedians. His is a technique that is his own. He might almost be said to possess an 'Indian rubber' face, so mobile are his features. No doubt existed but that yesterday's audiences 'fell' heavily for him. Praise can also be extended to every member of the cast, and the producers were not lax in providing varied and striking settings. The audience is transported to the Lido for the first part of the picture.

As to the plot it is a delightful comedy situation, and less deftly handled would have been too involved. Due to clever directing it swings along at a happy pace to a climax that is hoped for and is stimulation for the laugh muscles. Description would be difficult, and would detract from the fun to be enjoyed by those visiting the Casino today and tomorrow.

The clever handling of words, to get the most out of them, is one of the strong features of this delightful British film, but it is Hensen who really makes "A Warm Corner" one of the most entertaining pictures offered Halifax theatre-goers during the current season. An evening of decidedly amusing nature can be predicted for all who attend."

—E. W., *Halifax Mail.*

Quebec Chronicle: "There is no reason why the British producer cannot cater to the Canadian market satisfactorily."

James A Cowan Reviews "Victory Group" In Toronto Star Weekly

British Line-Up in Season's Budget

James A. Cowan, in his feature columns, "On-Stage and Off," in *The Toronto Star Weekly* of Saturday, July 25th, has a review of the "Victory Group" of British films now being released in Canada through Regal Films Limited.

Mr. Cowan stresses the fact that this Victory Group is a selected group of British pictures, the choice of the product of various important producing units in Great Britain.

The *Toronto Star Weekly's* review covers all the pictures in the "Victory Group" and should therefore prove of particular interest to theatre owners.

—EDITOR.

THIS year, for the first time, the pre-season announcements from picture producers include a British line-up. Offered to Canadian theatres is a series of 24 British pictures not, on the American plan, the year's output from the studio issuing the broadcast but a group of films picked from the product of half a dozen English companies and selected with the particular requirements of Canadian audiences in mind. Most heavily represented is British International and other studios include British and Dominions, British Lion, Gainsborough, Regina Films. These will not, of course, constitute all the British pictures available during the year. This line-up, known as the Victory Group to the trade, is being distributed by Regal Films.

Farce Comedy and Thrillers.

"Farce, comedy and thrillers seem to predominate in the list. Included also are several works which do not fall into the customary classifications. Two or three have already been seen by Toronto.

"Possibly the most successful British picture which has ever reached Canadian theatres was last season's 'One Embarrassing Night,' with Ralph Lynn and Tom Walls. It played six solid weeks in Montreal and has just been brought back for another run. The two comedians are well represented in the coming releases. They are together in the farce, 'Plunder.' Lynn is starred in 'Chance of a Night Time,' and 'Tons of Money.' Walls in the talking picture version of Frederick Lonsdale's 'On Approval,' seen here in stage form.

"Uneasy Virtue"

"Also among the farces is 'Uneasy Virtue,' which was previewed here some weeks ago and rated by

the critics as smart and full of laughs including sophisticated laughs. It is emerging almost immediately at the Tivoli.

"Leslie Henson, the stage star, is in 'A Warm Corner,' another farce based on the uproar which a dignified pickle magnate may create by trying to be the playboy of the Riviera.



HENRY L. NATHANSON

General Manager of Regal Films Limited, whose company is making a determined effort to popularize British productions in Canada.

"Dreyfus"

"'Dreyfus' is the dramatization of the celebrated treason case and trial. First of the output of Regina Films, a new producing unit seeking to do a British United Artists, is 'Fascination.' Heading the cast is Madeline Carroll, who, to Canadians, is probably the best known of British stars. She has been seen in 'Atlantic' and 'Young Woodley' among recent pictures. 'Carnival,' which the Canadian star, Matheson Lang, did on tour, is one of the British International selections. In the cast is the ex-American, Joseph Schildkraut, who first won fame in Molnar's 'Liliom' on Broadway and went to Hollywood. Anthony Asquith is directing.

"Carmen"

"'Carmen,' which has been filmed in Spain, has the tenor, Tom Burke, and the American singer, Marguerite Namara. The announcement that a British studio would do the opera created some Hollywood stir. One of the big companies there was also

thinking about it. It is one of the few offerings with music.

"Also among the items is Alfred Hitchcock's 'Rich and Strange.' He is Elstree's ace with the megaphone and a noted authority on technique. 'Murder' was his last and his pictures invariably attract the notice of his fellow directors in many countries on the look-out for new ideas. Hitchcock went on a world tour to get locations for this picture and is shooting in Port Said, Singapore and the Riviera.

"The Skin Game"

"Galsworthy is represented on the list by 'The Skin Game.' This is the play of the Hornblower family, the story of the somewhat tragic conflict between aristocrat and new rich, faithfully done in celluloid. Her performance of the Chloe Hornblower role raised Phyllis Konstam several rungs along the ladder.

"Mystery and thrills are scheduled in varied forms. Edgar Wallace has 'The Ringer,' the story of Scotland Yard's mysterious murderer who, in the stage version, kills a well-known but not respected citizen in front of the audience without his identity becoming known. Mr. Wallace wrote the story and heads the producing company which made the picture. It was seen in Canada on tour with a London company. 'The Man at Six,' 'The House Opposite,' 'A Limping Man' and 'The Shadow Between' are among the added thrillers. So is Conan Doyle's 'The Speckled Band,' with Raymond Massey and Lyn Harding, which has already been seen here.

"Tell England"

"'Tell England,' Anthony Asquith's Gallipoli story, will be given its general release as one of the series. Other entries, including a good percentage of light and airy material, are 'Flirting Wives,' 'Love Lies,' 'A Night Like This' and 'Blue Lagoon.' Following the 'Young Woodley' tradition is 'Keepers of Youth.'

(Continued on Page 17)

A Correction

An unfortunate error occurred in the page ad of Regal Films Limited, in the last issue of *The Digest*, in that it stated that Bill Boyd would make "Sweepstakes" and Eddie Quillan would make "The Big Gamble."

The fact is that Eddie Quillan will make "Sweepstakes" and Bill Boyd will make "The Big Gamble."

British Columbia to prosecute after reading White Report.

The "Who's Who" In Feminine Charm On Parade In "The Victory Group"



Adrienne Allen



Muriel Angelus

THE SCREEN demands beauty, charm, and ability in its feminine stars; and that "It" quality known as magnetism. England, always conservative, chose its first beauties of the Screen from the English standard of beauty, a woman lovely, but discreet, reserved and dignified. The exhibitors, intent on serving motion picture entertainment, understanding their patronage, which sought relaxation from the conventionalities of life, called upon England to let herself go, in the selection of English stars; and to choose feminine

stars who were discreet and reserved, but not in their Screen work.

The British producer caught the idea, and now thinks in the terms of a more cosmopolitan type of feminine Screen star.



Moira Lynd



Dorothy Bartlam

British screen stars, all lovely women, now look, not only good enough to marry; but alluring, appealing, huggable and kissable!

The histrionic artistry of our English actresses has always been acclaimed, and accorded first place; and we doubt, if in any picture England has ever produced, that

first class acting honours have not been accorded not only to the stars, but to every player.

The English stage has built up its tradition upon a standard of art which made the Hamlets of English stage fame, follow the tradition, that to



Jacqueline Logan



Dodo Watts

play "The Ghost" was equally as important; and that is why you find in an English drama, or comedy, on the Screen, or on the stage, characterizations, which are so well-rounded in their interpretations, so life-like in their delineations, that they endow the English player with a distinction which must win international acclaim.

When the United States discovered Talking Pictures, England and America both discovered, or shall we say uncovered the beauty of tone in the English-speaking voice. The English Stage



Madeleine Carroll



Betty Amann

came as one; and all that England had achieved in the Art of the Drama, was at the service of the British Talking Motion Picture.

The result is now history, for England has taken her place in The Rising Sun of Motion Pictures, moving on from Victory to Victory!

James A. Cowan Reviews "Victory Group"

(Continued from Page 16)

"These pictures, say the Canadian distributors, have been picked without regard to the fact that they bear the British label but purely on their entertainment value. The view of those, who have screened works already here is that they have the quality to stand up against Hollywood offerings and that Canadian theatre-goers will soon recognize that, in addition, the Old Land studio is in a position to add certain characteristics which are peculiarly its own contribution.

Young British Stars.

"There is a coming company of young, smartly-dressed British stars now in the spotlight including Margot Grahame, Phyllis Konstam, Dorothy Boyd, Carol Goodner, Ann Grey, Celia Glyn, Betty Amann and Kathleen O'Regan. Comics are particularly outstanding among the more mature performers and the British studios have a battery of famous stage names including Tom Walls and Ralph Lynn, Stanley Lupino, Lupino Lane, Leslie Henson, Ernie Lotings and Bert Coote."

British Made Talkers Beating Out U.S. Films in England by 50% Gross

London, May 11.

"British talkers are grossing 50 per cent more than American programme pictures in England.

This state of affairs is surprising renters and exhibitors. Indie showmen in particular are now concentrating on cramming as much of the home product as possible into their programmes knowing that, against straight programmers from the States, they will make better grosses for the same rentals or percentages.

Reason for this unexpected development is attributed to various causes, two most important being break up of the American star system, and the wild publicity boosts achieved here by the home product.

—Variety, May 20th, 1931.

All the Best British Pictures

In addition to the B. I. P. group of pictures, being released by Regal Films, Limited, of Canada. The Victory Group is comprised of selected pictures taken from the British and Dominion Productions, The Gainsborough Group, British Lions and other leading British trademarks, representative of the best in British pictures, now available, and in production at the British Studios.

London Free Press: "We hope the day will come when British-made pictures will occupy a dominant position in Canadian theatres."

The New Film on Broadway

By Betty Ross

"THE MAN IN POSSESSION," a screen comedy adapted from the play by H. M. Harwood, directed by Sam Wood and presented by Metro-Goldwyn.

In a pleasant debonair comedy featuring Robert Montgomery, the former stage play, "The Man in Possession," which was successfully presented in London and more recently in New York, is now entertaining screen fans in its new and equally charming version.

Mr. Montgomery plays the part of the Cambridge graduate who for some remote reason is put in jail. On his release he returns home where his mother greets him fondly, but his father and brother are quite cold towards him. So he rushes off and gets a position as a sheriff's man whose duty it is to stick around in the home of an unfortunate debtor. Coincidentally the house in which he is stationed turns out to be that of his brother's fiancée; and the manner in which he embarrasses his family by acting as butler for the young woman while she is entertaining his kin at dinner, creates no end of amusement in the audience.

Mr. Montgomery's interpretation of the romantic young Englishman is clever and convincing. Miss Irene Purcell makes a very fine heroine and Reginald Owen, C. Aubrey Smith, and Beryl Mercer do well in their roles.

"THE COMMON LAW," a screen drama adapted by John Farrow from the novel by Robert W. Chambers, directed by Paul K. Stein and presented by R.K.O.-Pathe.

Much has been written and said of the artist life in Montparnasse where the true Bohemian freedom with all its free fantasy still exists, undisturbed and glorious. Now we have a new picture vividly portraying the life of a painter in the gay careless manner which we associate with Paris and artists.

Companionate marriage is the theme of this picture and we find Lew Cody intimately associated with Miss Bennett. Miss Bennett is the "free soul" type of woman, independent and compelling as the attractive heroine. Mr. Joel McCrea eventually succeeds in getting together with Miss Bennett after their involved lives are extricated from the love maze. Marriage supplants companionate union and Mr. Chamber's message rings out triumphantly once more.

Mr. McCrea does nice work in the part of the young art student. There are plenty of orgies, nude models, and the like, to interest the modern America, in this picture. Lew Cody is in his usual form as the villain and William Walker gives a fine performance as Mr. McCrea's father. The result is a colorful brilliant picture that contributes much towards this season's "talkie" literature.

Theatre Not a Private Business States "Saturday Night"

(Continued from Digest, Issue July 18th)

CONTROL of the theatre is a far larger and more important question than the rights and wrongs of the motion picture business. The intellectual drama and all the many delightful forms of classical theatrical art, can find a home only in the theatres of any country. There is no question whatever but that in building up their control of the theatre in North America United States magnates plotted and desired the destruction of these classic and cultural forms. Mr. N. L. Nathanson, the creator of the Canadian structure, comes in for caustic censure because of the ruthlessness of his methods; but this at least can be said for Mr. Nathanson; while he remained in control he proved himself an enlightened showman. He believed that the entertainment offered by Famous Players theatres in the lesser Canadian cities should be diluted with periodical visits from the best travelling theatrical companies available. He had discernment enough to see that only by such a policy could the structure he had created survive. Only when he had been ousted by Paramount Publix was the danger of a complete submergence of the drama in Canada realized.

Under Mr. White's finding the Famous Players Corporation can be prosecuted and fined in almost every province in Canada. But we do not see the advantage of such an extended series of indictments ending in fines that the accused could well afford to pay. The report as

it stands is an excellent and convenient weapon which the various provincial governments can hold over the heads of the Famous Players Corporation, to enforce better conditions for lovers of the theatre. For instance, drama was entirely excluded from Nova Scotia and New Brunswick last season, despite the fact that Halifax and St. John for decades have been noted for their support of good plays. Those communities are now in a position to urge that such conditions can no longer be tolerated; and the same is true of every other province of Canada. Every Attorney-General in Canada is in a position to help restore a better state of things.

The initial error which led to the present situation was the false assumption by those who created the monopoly that the theatre is a private business, with which those who control it are entitled to do as they please. While authority has been lax, the theatre can no more be regarded as exclusively a private business than can the press. The right of public control of the theatre was proclaimed as early as the reign of Queen Elizabeth in a famous and much misunderstood statute which classified unlicensed theatrical companies as "rogues and vagabonds." The negation of the claim that the theatre is a private business with which governments have no right to interfere, is to be found in the existence of boards of censors everywhere. The theatre exercises an influence too profound to be left to the unregulated control of private persons,—especially persons who admit that their interests are wholly commercial and to whom the art and future of the theatre mean nothing."

Brantford Expositor: "By all means, if such a Combine exists, let it be completely smashed."

Round About the Studios

Maude Eburne, distinguished New York stage actress, is doing very well indeed since she recently deserted Broadway, Manhattan, for the flesh pots and talkie studios of Hollywood.

Her excellent work in Gloria Swanson's "Indiscreet" and Robert Montgomery's "The Man in Possession" won her the fat comedy part of a theatrical "mamma" in "The Guardsman," the Alfred Lunt and Lynn Fontanne film which Sydney Franklin is now making at Metro-Goldwyn-Mayer.

The latest British International Pictures' comedy, "House Full," under the direction of Norman Lee has commenced production at Elstree with Ernie Lotinga in the starring role.

British International Pictures have secured the services of the world-famous composer and conductor, Dr. Malcolm Sargent, for their production of "Carmen."

Constance Bennett has three suitors, instead of the conventional one or two in "The Common Law," her new RKO - Pathe starring picture released this month. They are Joel McCrea, Lew Cody and Paul Ellis, each of whom ranks as an ace among screen lovers with a heart fluttering technique all his own.

Raymond Massey, brother of Vincent Massey, is one of Canada's distinguished citizens who has earned the plaudits of the English stage, both as actor and director. His theatrical career, although most auspiciously commenced on the legitimate stage, has gained increased recognition with his first picture appearance in Sir Arthur Conan Doyle's detective character, Sherlock Holmes, perhaps, fiction's most famous and best loved character.

The first of the Sherlock Holmes stories to be filmed is "The Speckled Band," recommended as one of the finest mystery pictures ever made. There are superlative performances by Mr. Massey, Lyn Harding, England's foremost character actor, as Dr. Ryott, and charming Angela Baddeley in the role of Helen Stoner. No picture since "Bulldog Drummond" has the sinister force of "The Speckled Band" and it also has much of the chilly, thrilling atmosphere that made "Dracula" such a success. It recently played the Tivoli, Toronto.

"East of Borneo," which has been in the making for over nine months, and included a Universal sound-equipped expedition to the Malay Peninsula, has been finished, pre-viewed and emphatically acclaimed. Moving Picture critics at the coast give this Rose Hobart-Charles Bickford melodrama an astonishingly high rating.

Several notable players were last week added to the cast of "Hell Divers," new Metro-Goldwyn-Mayer picture with Wallace Beery and an all-star cast.

Fay Compton, one of England's most distinguished stage actresses, has an opportunity of exploiting her exquisite flare for comedy in the extremely clever and witty British International picture, "Uneasy Virtue."

Jimmy Durante has arrived at the Metro-Goldwyn-Mayer studio, and will start work soon under terms of a motion picture contract signed before he completed his engagement here in "The New Yorkers." The first Durante role has not yet been announced, but M-G-M is said to have several suitable parts under consideration.

Harry Myers, Jerry Mandy, Isabel Withers and Bud Marshall have been added to the cast of "Easy to Get," one of the "Gay Girl" series of comedies now being made by RKO-Pathe. June MacCloy, Marion Shilling and Gertrude Short are featured in the production which is being directed by Howard Bretherton.



Oscar S. Hanson, recently appointed Managing Director of Gaumont British Corp. of Canada Ltd.

Carl Laemmle, Jr., has signed Pat O'Brien to play the role of Curly in "Twenty Grand," O'Brien created this role in the Broadway run of the play by Eva K. Flint and Martha Madison. He is the third member of the cast already selected, the others being Mae Clarke and Slim Summerville. Cyril Gardner will direct.

The search by film producers for potential talent among the young actors and actresses of this country, has never before yielded up such a sensational discovery as that made by British International Pictures, who presented their "find," Margot Grahame, first in the leading role of "The Love Habit" and now in "Uneasy Virtue" of the Victory Group.

Born in Canterbury, Kent, nineteen years ago, Margot Grahame is slim and graceful with ash blonde hair and blue eyes. She has been acclaimed as "the girl who knows how to wear her clothes," and those who see her in this sophisticated comedy will understand why.

"The Phantom of Paris" has been selected by Metro-Goldwyn-Mayer as final title for John Gilbert's new starring vehicle. This was formerly known as "Cheri-Bibi" and is an adaptation of the adventure melodrama of that name by Gaston Leroux, famous French novelist.

"The Phantom of Paris" was directed by John Robertson. In the supporting cast are Leila Hyams, Lewis Stone, Jean Hersholt, Natalie Moorhead and Ian Keith.

Gilbert's next picture will be "West of Broadway," and this is due for production in the near future. "The Phantom of Paris" is a September M-G-M release.

Adrienne Allen, the beautiful twenty-two year old actress who won fame overnight in the British International Picture, "Loose Ends," has made another and greater success as Lady Pamela in the Elstree production, "The Woman Between."

Of medium height, with the unusual combination of fair hair and brown eyes, her beauty, poise and distinctive way of carrying her clothes, have combined with her great acting talent to place her in the front rank of our young actresses.

Born in Manchester, Adrienne showed early promise of an acting career, and became only a few years ago a student at the Royal Academy of Dramatic Art. Her first stage experience was acquired at the Everyman Theatre, Hampstead, and from there she migrated to the West End of London, playing parts which grew in importance as she became noted for her excellent performances. Her most recent stage appearance was in Noel Coward's "Private Lives" at the Phoenix Theatre.

One of her first important parts was in "Common People," a play by Miles Mander, and later, both she and Mander were in the cast of "Loose Ends." Their acting association did much towards ensuring the success of "The Woman Between," which Mander directed.

She is in private life Mrs. Raymond Massey, her husband being a Canadian and popular in London and the United States as an actor and play producer. He is a member of the distinguished Toronto family and a brother of Vincent Massey, first Canadian Ambassador to the United States.

Production on "Beau Hunks," the forthcoming Laurel and Hardy picture, began last week at the Hal Roach Studios. The story offers a new field of comedy for this pair of funsters who will be seen as legionnaires. The yarn also suggests an idea for stimulating business in government recruiting offices as a beautiful girl is responsible for the enlistment of the entire regiment of which the boys become a part. James Horne is directing "Beau Hunks."

"Keep Out" signs posted on a Metro-Goldwyn-Mayer sound stage last week didn't mean ticklish temperaments or ritzy demeanors.

It meant that W. S. Van Dyke was filming the final scenes for "Guilty Hands," Bayard Veiller's new murder mystery drama and didn't want to take any chances of a "leak" divulging the astonishing ending of the picture in which Lionel Barrymore is playing the featured role.

Motion Picture Herald States "Ralph Lynn Was Never Funnier"



RALPH LYNN,

An Englishman with a sense of humour, and an ability to make you forget all your troubles. In "Plunder," "Tons of Money" and "Chance of a Night Time," English comedies of a superlative degree in the Victory Group.

The Motion Picture Herald, in presenting a review of "Chance of a Night Time," in the Victory Group, as presented by Regal Films, Ltd., states, "Take pieces of 'Rookery Nook,' season with a little 'Plunder,' turn inside out, mix well together, and leave it to brew, then you have 'The Chance of a Night Time.'"

"Ralph Lynn was never funnier; he always is funny, and the public expects him to keep it up.

"Here Lynn is a dude lawyer who, while on a professional visit to a country client, gets himself stranded at a wayside railway station. There he meets, falls in love with, and parts from a perky young lady. Later he finds himself at a large country house near by, where he has been erroneously accepted as the male part of a dancing act. He finds that his "station girl" is the femme part, so he decides to go through with the turn. And how!

"The real dancer fellow turns up; bogus Bill is exposed and the chase begins. Upstairs, downstairs, all over the place, time and time again, until our terpsichorean lawyer and his newly found dancing girl make their getaway in the inevitable car.

Laughs are plentiful. As farce goes, it is well produced, and audiences at the Paramount Plaza, London, where the picture has had a successful run, have enjoyed it.

Pictures Chosen for British Film Festival

London, July 18.

With the Malvern Festival of British drama, there will also be, this year for the first time, a British Film Festival. Six pictures have been picked for the presentation. They have been chosen as representative examples of the 1930 progress in British film production. The selection is:

"The Skin Game," by John Galsworthy, with a cast including Phyllis Konstam, Jill Edmond, Helen Haye, and Edmund Gwenn.

"Dreyfus," based on the famous trial, with Cedric Hardwicke, George Merritt and Sam Livesy.

"Glamour," based on Seymour Hicks' stage success, with Hicks as the star, Ellaline Terriss, Margot Grahame, Betty Hicks and the novelist, Beverley Nichols.

"Uneasy Virtue" farce with Fay Compton, Margot Grahame, Dodo Watts and Edmund Breon.

"Keepers of Youth," a new film along "Young Woodley" lines, with Garry Marsh and Ann Todd.

"Tell England," Anthony Asquith's Gallipoli film which is being shown in Canada."

—The Toronto Telegram.

It might be interesting for Canadian exhibitors to know that five of the above features are included in The Victory Group; which Regal Films Limited is releasing.

Public Demanding British Pictures

"LET'S HAVE MORE BRITISH FILMS"

Editor The Standard:

Sir,—Last Thursday night I attended the showing of the British picture, "Young Woodley," and may I say that it is one of the finest films I have seen for a very long time. The acting and the atmosphere were so different from the common type of American films, which I for one am getting sick of seeing. The acting in "Young Woodley" was natural and in my opinion far more superior to the Yankee shows.

Why can't we have more British shows here in St. Catharines, for instance, "Tell England" and "The W Plan," two new British films.

I am sure that in my letter I am voicing the opinion of others.

Thanking you, Mr. Editor, for the space in your splendid paper, I am,

Sincerely yours,

"Screen Critic."

—St. Catharines Standard.

St. Thomas Times Journal—"It is highly desirable that pictures from Great Britain should receive favourable treatment"